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beautiful color and by the beauty of design. The folly of primitive drawing is made ridiculous by its lonesomeness. Especially in landscape does the claim for elemental analysis make striking appeal.

On this newer basis still better work will quickly follow, but it will be produced by men who respect consummate draughtmanship and have no desire to deal in mysteries or to fool the public.

For the Barnum people a gallery in a side street is open to supply the sensations. Here European examples of the new art, set forth in all degrees of decrepitude, vulgarity, inanity and absurdity of coloration, either inharmonious or muddy, will serve to give point to the American conception of a new idea.

As Augustus John said "Matisse has a big idea, but he cannot yet express it." His trouble has simply been that he attempted to couple two irrelevant notions, and he is likely never to separate them.

From this one can conceive the newer sculpture becoming more and more amorphous as to surface and subtle as to intention, and painting rising to the greater synthesis of its elements, but this achievement will reach us only when the folly of broken shins, dislocated arms and distorted features ceases to be applauded as adequate, or fostered by a misapplied patronage of either press or public.

Yours very truly,

Henry R. Poore.

Orange, N. J., April 5, 1915.

The Letter.

Detail of Fragonard Panel.

The rapt, enamoured youth with head upon His lady's shoulder, gazing in her eyes; Perhaps he hums the fragment of a song Or mingles with her reading, lover's sighs.

Their youth is pictured in each slender face And grace of form. What is she reading now

To him? No shadows of expression trace Their way across her narrow little brow.

What message does he murmur in her ears? Why turns his boyish face to her's above? What is the music that each of them hears? What answer can there be save that of Love?

Harold Hersey.

OBITUARY.

Francis Hopkinson Smith.

The death of Francis Hopkinson Smith, better known to the American art and literary world by the familiar appellation of "Hop," Smith, which occurred at his residence in this city on Wednesday night last, from a complication of diseases, is a great and sad surprise, as although in his 77th year the widely known and greatly liked and beloved "Hop," up till very recently, was as active and vigorous and "natty," as ever.

Born in Baltimore, in 1838, the son of the late Francis Hopkinson and Susan Teackle Smith, although his parents planned to send him to Princeton, he was forced to go to work as a shipping clerk in 1854 at \$50 a year. He was made Superintendent in his brother's iron foundry in 1856, but thrown out of employment through the Civil War, came to N. Y. in 1861 when 25, and went into the contracting business with the well-known James Symington, the artist. The firm built the Block Island breakwater, the Conn. River jetties, the old sea wall around Governor's Island, the pedestal for the Statue of Liberty, and Race Rock Light-house.

Although he began to draw and paint when very young, under the tutelage of the old artist Miller, of Baltimore, Mr. Smith was virtually self-taught. He was one of the original members of the Tile Club of the early 80s and an early member of the American Water Color Society and the N. Y. Etching Club. Having amassed a small fortune through his work as an engineer and contractor, "Hop," Smith for the past 25 years spent from a third to a half of the year in Europe, his favorite haunts being Venice, Holland and the Thames River Valley, England, with an occasional excursion to Constantinople, and his clever sparkling watercolors of all these localities are ever popular with American art lovers. A good business man, Mr. Smith more than paid for his annual European trips through the sale of his watercolors at his exhibitions held every winter. Two years ago Mr. Smith made a series of clever charcoal sketches of the haunts of Thackeray and Dickens in London, which have been very popular.

He began to write only when he was 45 years old, and made his first real success with his "Colonel Carter of Cartersville." Mr. Smith was a remarkably versatile man, and was able and successful in everything he undertook—a clever engineer, a good painter, a charming writer, and a fluent speaker. He had combined with a com-

manding and handsome appearance, a most pronounced and somewhat aggressive disposition and temperamental which made him enemies, of course but which all the more endeared him to those who knew and understood him, and he had always what is in these days rare, "the courage of his convictions." He was a member of the Century, Authors, University and Players Clubs of this city, the Metropolitan of Washington, and the Tavern of Boston, and is survived by his wife, formerly Miss Josephine Van deventer and two married sons, one, the writer, Brinkley Smith.

John B. Wilkinson.

John B. Wilkinson, years ago the official restorer of paintings for the Pa. Academy, died April 2 at his home in Phila., from heart disease, aged 77. He studied art in London and in Paris, and when he came to this country in 1861 settled in Boston.

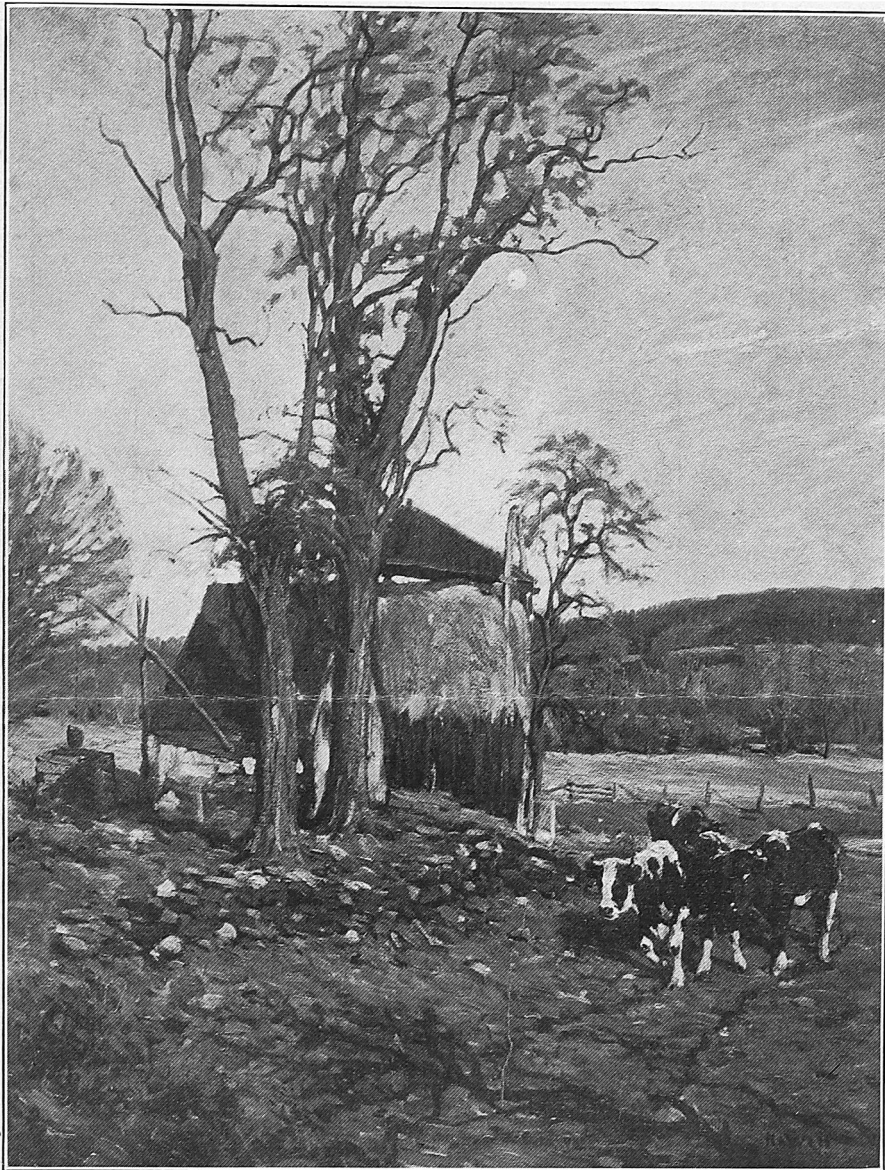
Mr. Wilkinson's ability as a restorer of pictures was widely recognized, especially because of his work on portraits at Independence Hall, the City Hall and the

LONDON LETTER.

London, April 1, 1925.

A striking example of the extraordinary rise in picture values during the last thirty years has been provided in a case recently before the Edinburgh Court of Sessions, in which the rights of certain creditors to the proceeds of the sale of two Raeburn portraits were concerned. These pictures which had been in the possession of Sheriff Traill's family for many years, were valued in 1887 at 50 gns. apiece. In 1911 they were sold at Christie's for £16,626, a substantial percentage on the capital originally invested.

The report of the Directors of the National Gallery for 1914, shows us that the sum of £10,000 was paid to Earl Brownlow (one of the trustees of the gallery) for Sir Anthony Van Dyck's portrait of "A Lady and Child." This canvas was originally in the Balbi Palace at Genoa and was purchased early in the 19th Century by Sir David Hume, who exhibited it at the British Institution. It has not been deemed expedient to exhibit the picture at present,



THE OLD FARM—NOVEMBER

Glenn Newell

In the Spring Academy Exhibition

Mayor's office. Mr. Wilkinson was succeeded by Prof. Farina, as official restorer, several years ago.

Count Ferdinand von Harrach.

At the ripe age of 82, Count Ferdinand von Harrach died at Berlin, Feb. 14. He had been, in his youth, a pupil of Count Kalkreuth and other masters, distinguishing himself subsequently as a painter of landscape and religious subjects.

August Wolf.

August Wolf, who for 40 years acted as Venice correspondent of the "Kunst-chronik," died in that city, Feb. 19, aged 72. He had acted as copyist for Count Schach, for whom he went to Venice in 1870, and copied between that year and in 1880, some 50 pictures of the Venetian School, many of them large works.

Christopher Lenz.

Professor Christopher Lenz, the Nuremberg brass founder, lately died in his native city, aged 86. He was known as having produced the figures of War and Peace for the Niederwald Memorial and the monuments of Körner at Dresden, Schiller at

so that it will be necessary for the public at large to wait until the conclusion of the war before they have an opportunity of criticising the expenditure of the nation's funds. Though there is already criticism of the precedent established of purchasing from a trustee.

While on the subject of municipal museums, it is interesting to note that the famous Art Galleries at Kelvingrove, Glasgow, which cost the city a quarter of a million sterling, are to be entirely bereft for the time being, of the pictures and statuary, and given over to the authorities for use as a hospital.

National Portrait Society Show.

The exhibition of the National Portrait Society at the Grosvenor Gallery is chiefly remarkable for the variety in the various types of exhibits. Regarded as a whole, there is a noteworthy tendency towards an

endeavor to make of a portrait something more than a mere transcript of features and draperies, and to achieve instead a composition which shall complete the psychological impression which the artist seeks to convey. The difficulty in successfully carrying out a portrait conceived in this manner is, of course, that of maintaining the chief interest in the figure of the sitter, while that directed to the details and accessories remains subsidiary. The same pitfall awaits the portrait painter, whose ideal it is to give particular emphasis to his treatment of color, a laudable aim enough in itself, but one which is apt to be unduly distracting in portraiture. Further, there is the poster-portrait, which looks far more suitable to a street hoarding than to an inoffensive sitting-room, but the vogue for which would appear from the evidence of our exhibitions to be rapidly gaining ground. There is cleverness in plenty among the portraitists of today and the fact that their output is uneven is the best proof of their development and vitality. Some sound and pleasing work is exhibited by Philip Connard, Howard Somerville, de Laszlo and Gerald Festus Kelly.

The trustees of the National Portrait Gallery have decided to waive the usual rule of allowing ten years to elapse from the date of death before allowing any notable portrait to be hung on their walls, in regard to J. S. Sargent's portrait of the social reformer, Miss Octavia Hill, and the portrait of the artist, W. P. Frith by himself.

Belgian Refugees Bring Art Treasures.

A considerable trade, it is stated, is being done in small curios and antiques, brought over here by the Belgian refugees among the articles saved from the wreckage of their homes and disposed of for modest sums in order to provide for a few of the comforts of existence. Delightful little pieces of Flemish carving in ivory and in wood pieces of antique jewelry of small intrinsic value, but of exquisite workmanship and little 'genre' pictures, small enough to have been included in a bundle of clothing, are among the various articles, displayed in shop-windows, as "from Ghent and Louvain." These sad relics, I hear, are in great demand among those seeking small mementoes for soldiers about to leave for the seat of war, and many a little ivory figure goes back again to its native land to act as a mascot within a khaki uniform. It is quite likely that in the same way as the Huguenot refugees brought with them to England their arts of weaving and dyeing, so our Belgian visitors will leave behind them some of their own skill as lacemakers and woodcarvers, and there is little doubt that the arts of this country will be the richer for their advent. L. G.-S.

Early American Pictures.

"The cause of charity has given our city a good many special picture exhibitions this season that have been well worth seeing for their own sakes. There is one more that might well be added and I believe it would be popular and profitable for the same good cause. If the Metropolitan Museum, or possibly the Academy of Design, would undertake the getting together of a representative collection of pictures painted in this country before 1850, their exhibition I feel sure would be hailed with joy. It would show to many, who have not taken pains to look into the subject, the splendid records made by many of our early painters. Of course the portrait painters would carry off most of the honors in such a show, but in addition to them were others who made a fine dignified record in various directions. There have been several portrait exhibitions, but on the lines here suggested, I know of no record of any effort. By all means we should have opportunity to see the work of our own 'primitives.'" Macbeth's Art Notes.

ART FRAUDS IN JAPAN.

The trial has been opened in the Tokio Chiho Saibansho of sixty-eight painters and curio dealers, sculptors, etc., on charges of forgery of seals, fraud, and embezzlement. Taking advantage of the vogue of picture-collecting it is alleged the gang forged works which they attributed to old and modern famous painters and palmed them off on people who collected pictures, for ¥500 to ¥1,000 each. Among the defendants is a woman who has exceptional artistic ability, especially in imitating "Buncho."

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